


1967

A Flexible Music Schedule for a Small High School

Frederick H. Malcolm
Central Washington University

Follow this and additional works at: <http://digitalcommons.cwu.edu/etd>

 Part of the [Curriculum and Instruction Commons](#), [Educational Assessment, Evaluation, and Research Commons](#), and the [Educational Methods Commons](#)

Recommended Citation

Malcolm, Frederick H., "A Flexible Music Schedule for a Small High School" (1967). *All Master's Theses*. 722.
<http://digitalcommons.cwu.edu/etd/722>

This Thesis is brought to you for free and open access by the Master's Theses at ScholarWorks@CWU. It has been accepted for inclusion in All Master's Theses by an authorized administrator of ScholarWorks@CWU. For more information, please contact pingfu@cwu.edu.

173
2000

A FLEXIBLE MUSIC SCHEDULE
FOR A SMALL HIGH SCHOOL

A Thesis
Presented to
the Graduate Faculty
Central Washington State College

In Partial Fulfillment
of the Requirements for the Degree
Master of Education

by
Frederick H. Malcolm
August, 1967

LD

5771.3

M243f

SPECIAL
COLLECTION

~~REDACTED~~

158951

APPROVED BY:

Wayne S. Hertz, COMMITTEE CHAIRMAN

Joseph S. Haruda

Roy F. Ruebel

ACKNOWLEDGMENTS

The writer wishes to express appreciation to Dr. Wayne Hertz, Chairman, Dr. Joseph Haruda and Dr. Roy Ruebel for serving as members of this graduate committee.

Special thanks are extended to Dr. Haruda for his help in the development of this thesis.

TABLE OF CONTENTS

CHAPTER	PAGE
I. INTRODUCTION	1
The Problem	2
Statement of the problem	2
Specific music scheduling problems	2
Definition of Terms	7
Flexible scheduling	7
Six-period day schedule	7
Free part of the period	7
Limitations of the Study	7
II. THE MUSIC CURRICULUM	8
The Program	8
The chorus	8
The vocal ensembles	8
The band	9
The instrumental ensembles	9
The Schedule	10
Schedule conflict	13
Combined participation	14
The combined rehearsal	14
The flexible schedule	15
The ensemble schedule	15
Song queen rehearsal	15

CHAPTER	PAGE
Increased electives	15
Quality control	16
Expanding the schedule	16
Staff and student morale	17
III. THE FLEXIBLE MUSIC PROGRAM AND THE COMMUNITY . .	18
Specific relations of the school and community.	19
Interest of other communities	20
IV. SUMMARY	22
BIBLIOGRAPHY	24
APPENDIX A. 1958-1959 Schedule Goldendale High School.	28
APPENDIX B. 1958-1959 Goldendale High School Band . .	29
APPENDIX C. 1958-1959 Goldendale High School Chorus .	30
APPENDIX D. 1963-1964 Schedule Goldendale High School.	31
APPENDIX E. 1963-1964 Goldendale High School Band . .	32
APPENDIX F. 1963-1964 Goldendale High School Chorus .	33
APPENDIX G. May 1964 Editorial The Goldendale Senti- nel	34

CHAPTER I

INTRODUCTION

In many schools of the State of Washington an increasingly complex curriculum is causing educators to re-examine the problems of scheduling effective music programs. This problem is solved with difficulty even when there is a large faculty, but in the small class C or D schools, with a more limited staff, it is rarely solved. For many years the Goldendale Public Schools faced this very problem.

Goldendale, county seat of Klickitat, is the "South Central Gateway to Washington." It is an isolated, rural community dependent upon the surrounding forest and productive farmlands. Such communities are traditionally conservative and Goldendale is no exception. The 2,864 residents take great pride in the self-sufficiency of their community.

Such communities often exist in a cultural vacuum and depend on the schools to fill their cultural needs. Consequently, the Goldendale schools have traditionally attempted to meet the cultural needs of both the student and community through fine arts and music. Until the advent of the herein discussed experiment, however, an ineffectual high school music schedule had prevented a highly successful music offering.

I. THE PROBLEM

Obviously, a good music teacher is the primary force behind any effective music program. In order to obtain and keep a good music teacher in any school, however, the administration and faculty must find solutions to the problems of scheduling music. "Perhaps no department has quite so many problems of finances, discipline, schedule making . . . (8:290)." In Goldendale, the high school principal and the music teacher undertook a study to find the necessary solution.

Statement of the Problem

It was the purpose of this study to organize an effective music schedule which would help the music teacher to:

- (1) include music as a basic and accepted part of the total curriculum;
- (2) insure that music would stand in harmonious and consistent relationship to the total school curriculum within a six-period day;
- (3) provide a fine balance between all aspects of the music program;
- (4) serve a maximum number of students;
- (5) allow qualified and talented pupils to participate in both instrumental and vocal music.

Specific music scheduling problems. In the summer of 1959 the writer conferred with the high school principal to seek a solution to this scheduling problem in music.

In a small school district which employs only one music teacher, responsibility for teaching and administration of the music program will be combined. The music teacher often is consulted by the school administration in determining curricular offerings, scheduling classes . . . (14:230)"

Pertinent questions and answers evolved from this meeting
In order to present as concisely as possible the exchange that took place at that time, the dialogue (Socratic) form is summarized in the following paragraphs.

Music teacher:

"Because of a conflicting schedule the music program is inadequate. At present, required courses scheduled during band and chorus have prevented many students from enrolling in music. For example, seventy-five students are interested in chorus, but pre-registration indicates twenty-nine students will enroll. Nine promising music students will not enroll for band this year because of a similar scheduling conflict."

Principal:

"We have found it necessary to schedule some required courses each of the six periods. Whenever possible, courses scheduled during the music periods are also scheduled at a different time during the day. However, this is not always possible."

Music teacher:

"Let me give you another example. Bob Jones wanted to enroll for band third period but found it conflicted with a required English course. After checking Jones's schedule we found he could take the required class fifth period. This class, however, conflicted with another required course, Algebra II, which is offered only one period. Jones's conflict remained unsolved, so he dropped band."

Principal:

"There are many problems in setting up an effective curriculum with a limited, changing, teaching staff. This is complicated by the ever-increasing complexity of subject matter and course offerings taught by this limited staff."

Music teacher:

"It is desirable that interested students participate in both band and chorus. At present, all freshmen and sophomore students must take five required subjects, leaving but one free period for electives. This means they must make a choice among eight elective subjects. Even students interested primarily in music

must choose between band and chorus. No doubt, in some instances, parental pressures may persuade a student to eliminate music entirely in order to have a study period or another "practical" elective. The "sputnik" age finds both the parent and student increasingly concerned about college and university entrance requirements. One alternative might be the seven-period day. Then, students would have an additional period to select electives. Furthermore, this would probably eliminate some of the problems encountered by freshmen and sophomores."

Principal:

"The seven-period day is viewed as an undesirable possibility by many administrators. The six-period day schedule will never be changed merely to satisfy the needs of any one department. If it were changed for any one department, it might alienate that department from the rest of the school. Such a schedule would require either additional staff or teacher preparation for an additional class period. The budget will not permit an increase in staff. To increase the teaching load of

those already employed would not only burden the present staff, but would also make it difficult to attract new, competent teachers. Moreover, most teachers, particularly those teaching science and mathematics courses, want to keep their allotted fifty-five minute periods. The administration is in complete sympathy with this problem, and urges you to continue seeking a solution. With the determination you have shown, I am confident you will find one."

As a result of the above confrontation between the principal and the music teacher, it was clear that the administration was adamant about retaining the rigid six-period day schedule. This inflexible attitude on the part of the administration was reflected in the findings of J. Russell Uusitalo in a response of one hundred and forty-nine Superintendents, or 74.5 of those polled in 1958.

The most frequent opinion expressed by the respondents was that the six-period day was advantageous to the music program because it could be scheduled on the same basis as any other subject. The seven-period day was regarded as being desirable for the music program because it allowed for flexibility in scheduling (25:49).

An invaluable first step had been realized, however, when the administration expressed its concern for the music program in view of the ever-expanding curriculum.

Some way had to be found to schedule a flexible music program within an inflexible six-period day. Since necessity fosters innovation, steps were taken to seek a solution of this crucial problem.

II. DEFINITION OF TERMS

Flexible scheduling. Throughout the study the term flexible scheduling shall be interpreted to mean an effective way of adopting, modifying and expanding the music program within a six-period day schedule.

Six-period day schedule. The six-period day schedule shall be interpreted to mean a scheduled class day of six equal periods of fifty-five minutes each.

Free part of the period. The free part of the period shall be interpreted to mean that part of third period which the music student is assigned to study hall.

III. LIMITATIONS OF THE STUDY

This study was limited to the senior high school of the Goldendale Public Schools, Goldendale, Washington.

CHAPTER II

THE MUSIC CURRICULUM

The purpose of the music program in this high school was to provide musical experiences as significant and varied as possible, and to provide them for as many students as possible. There were opportunities of various kinds to appeal to and involve varied interests and abilities. In addition, the whole program was designed to offer tangible opportunities for technical advancement in performance and for widening acquaintance with the art of music.

I. THE PROGRAM

The chorus. Chorus was open to almost anyone who wished to join. Previous experience was not necessary, but the new student had to be able to match basic vocal tones. The course was designed to offer valuable and unique opportunity for those not intending to specialize, as well as for those who wished to make a career in this area.

The vocal ensembles. Vocal ensembles included the more specialized and selective organizations such as glee club, madrigal singers, swing choir, and various quartets. The purpose of the program was to afford greater opportunity for a carefully selected and balanced group of singers, each of whom usually possessed a considerable musical background.

The band. A certain degree of proficiency, determined by auditions, was required for membership in the band. The instrumental program was designed to offer valuable and unique musical opportunities for those not wishing to specialize, as well as for those with serious musical intentions.

The instrumental ensembles. Instrumental ensembles were planned to fill an important role in the program, and open up valuable opportunities for those with special interest and ability. Offerings included pep band, brass choir, stage band, and various woodwind and percussion ensembles.

Every effort was made to offer a program of musical experiences which would appeal to and involve the various interests and abilities of the student. In the climate of the rigid six-period day schedule, however, many students found band and chorus in conflict with other disciplines, and therefore were unable to participate.

Inadequate time is often allotted music in the regular schedule because of difficulties encountered in arranging music periods for a sufficiently large number of pupils. The fewer the number of periods in a school day, the more difficult it is to make for a wide variety of music classes (19:17).

Instrumental and vocal ensembles rehearsed after school.

Although there was considerable interest in this program, few students participated. After-school scheduling obviously wasn't the answer.

II. THE SCHEDULE

At this point, steps were taken to determine a schedule which would prove more effective in carrying out the offerings of the music program. Any such schedule, naturally, would have to be formed in terms of this particular high school's own unique characteristics, problems, and resources. Blanket solutions to educational problems seldom exist.

Since schools vary in size, physical plant, curriculum, and teaching faculty, the variety of scheduling problems that arise can be staggering both to administrator and music educator. No 'sample' or 'typical' schedule can be shown that will answer even most of the questions as to how to do it. Each school must schedule to the best of its ability. This best depends largely upon the scheduling know how of administrators and music educators, plus the cooperation of other faculty members (9:19).

During the summer of 1959, a long series of deliberations ensued. Colleagues were consulted, authoritative opinion was sampled, and various scheduling patterns were examined. Because of Goldendale's particular policies and problems, however, none seemed to be locally applicable. The only answer, it appeared, would be through some kind of adaptation of the existing schedule. Locked to a six-period day schedule, the high school's music program would have to be scheduled as an accommodation rather than an innovation. Finally, it was decided to schedule band and chorus within the same period, thus affording a free scheduling of "required" courses throughout the remaining five periods. In

order to combine the groups into this one period, it had to be extendable to approximately seventy-five minutes, thus insuring thirty-five minutes of rehearsal for each group daily.

A study of the six-period day schedule revealed four possible ways of extending the regular fifty-five minute period: (1) begin twenty minutes early and continue through first period (8:30-9:45); (2) use third period and continue through twenty minutes of the lunch period immediately following (10:50-12:05); (3) start at 12:15 p.m., taking the last twenty minutes of the lunch period, and continue through fourth period (12:25-1:35); (4) employ the last period and continue twenty minutes after school (2:40-3:55).

In most small communities, particularly in rural areas, the scheduling of classes before and after school is undesirable. Many students are transported to and from school by bus, and for some this is their only means of transportation. Also, hazardous road conditions in winter months cause uncertain bus arrivals. Moreover, many students are involved in after-school intramural and interscholastic activities. For these reasons, before or after-school extensions were impractical. Consequently, an extension of time within the lunch period seemed to offer the best solution.

In most schools employing a six-period day schedule, a more than adequate time is allowed for lunch. Goldendale

High School allowed a fifty-minute lunch period, beginning at 11:45 and ending at 12:35. Therefore, the decision was made to use twenty minutes of the lunch period for an extension of either third or fourth period. Students participating in music activities would still have thirty minutes for lunch.

The third period, with a twenty-minute extension, was ultimately selected as the most suitable for music activities. In the cafeteria it took from fifteen to twenty minutes, depending on the menu and number of students, to serve the lunch line. Music students, following the extended third period, were served almost immediately. Furthermore, the break between classes, following a seventy-five minute music period, provided a welcome respite for both the student and teacher.

It was determined that chorus would meet daily in the auditorium from 10:50, the beginning of third period, until approximately 11:25. After a five-minute interlude, the band rehearsal carried on until 12:05. It was pre-arranged with the study hall teacher that all chorus and band members be scheduled for a study hall during the third period. Such an arrangement made it possible for assigned music students to be excused early or admitted late as the schedule required. Of course, a student in both musical organizations would not spend any part of this time in study hall. Music students

reported attendance for both groups at the beginning of the third period.

The schedule also provided a time for those wishing to participate in solos and ensembles. With the cooperation of the study hall teacher, the free part of the period made it possible for the more responsible and talented students to form vocal and instrumental ensembles. During chorus period, instrumentalists were allowed to practice in the band room. Conversely, during band period, vocal groups met in the auditorium. On particular days music students were allowed to substitute the period in band or chorus for a period in ensembles. The key to the success of this program was to be the amount of flexibility in its offering.

After the inception of the flexible music schedule in the fall of 1960, it became a permanent fixture in the high school. The administration, having approved the schedule on a pilot basis for one year, reacted to its overwhelming success with an enthusiastic stamp of approval. For five years the writer employed the flexible music schedule. During this time results were evaluated and changes were made as needed. The flexible arrangement brought out many advantages:

Schedule conflict. For the first time, students could choose freely from among a variety of musical activities.

The administration cooperated by keeping third period free of conflicting classes. During the five years of this program, not one student was prevented from taking a music course because of a scheduling conflict.

Combined participation. The schedule allowed qualified and talented pupils to participate in both instrumental and vocal music. An enriched musical experience was extended to a majority of instrumentalists who eventually became participants in both groups. Mr. A. B. Christianson, director of bands at Central Washington State College, supports this practice.

I have yet to find an instrumentalist who joined the choir who did not improve his quality of tone, intonation, and concept of legato line. Correct vowel usage helps in making the articulation lighter, faster and clearer. Every instrumentalist should sing (6:1963).

Eventually a majority of the instrumentalists, most of whom were boys, came to participate in the chorus as well. This led to a greatly improved balance of male and female voices. Also, old patterns of rivalry between groups were dissipated. The chorus was no longer subordinate to the band.

The combined rehearsal. When necessary, the band and chorus were combined for the full seventy-five minute rehearsal. It was no longer necessary to remove a student from an academic class for a combined rehearsal. Such scheduling helped the music department in presenting special programs.

The flexible schedule. If the band were preparing for a concert, parade, assembly, or needed extra rehearsals for any reason, a longer time was available merely by shortening the chorus period. Chorus, too, could benefit from this arrangement. Such flexibility created no noticeable disruptions. The arrival of chorus members in study hall was the unspoken signal for band members to leave for rehearsal.

The ensemble schedule. As a result of the free part of the period, students were now able to form vocal and instrumental ensembles. Programs could now be readily prepared for both school assemblies and community presentations. Since these requests were frequently made with little notice, this proved a valuable side-benefit of the flexible schedule.

Song queen rehearsal. Song queens, previously excused from class for practice with the band, now had only to arrange their schedules in advance with the band director. By utilizing the extended part of the period, they, too, were able to profit from the new schedule.

Increased electives. Such flexibility offered advantages throughout the entire school. Music students electing to participate in only one of the two major performing groups,

could use the free part of the period to pursue extended study in such areas as typing, shop, foreign languages, etc. The administration also increased elective offerings for all students during the third period.

Quality control. When the schedule was first introduced there was general apprehension among music students concerning the quality and quantity of accomplishment of each group, due to a shorter period of rehearsal time. These fears were quickly dispelled by the results.

In ten appearances since 1960, Goldendale has received seven superior and three excellent ratings in large group vocal and instrumental music competition. In each consecutive year their combined ratings have been the highest attained by any of the participating class "C" schools (26:1964).

Such results were probably due to increased student participation, a sense of urgency to make every minute count, and increased morale through the inter-participation of talented students in both groups. Spirited and productive rehearsals acted as catalytic agents for successful performances.

Expanding the schedule. While total enrollment increased approximately twenty-five per cent over a four-year period, enrollment in music far exceeded this. In 1959 only sixty-three pupils participated in music, while in 1963 there were approximately one hundred and seventy (including freshmen), with about forty students participating in both groups. To ease this increasing pressure, an identical program was

adopted for freshmen music students, using the regular fifty-five minute fifth period from 1:40 to 2:35. The administration in turn, added freshmen requirements during the third period. This expanded schedule served to ease the size of third-period study hall, and restored a more favorable teacher-pupil relationship through a more limited enrollment of third period music classes. Furthermore, it provided for better teacher contact with freshmen music students on an individual basis.

Staff and student morale. The administration and teaching staff in Goldendale have always expressed unequivocal support of school activities. The entire staff was directly involved in its programming, and success or failure of an activity had a very direct effect on staff and student morale.

The revised music schedule increased student participation and resolved scheduling conflicts. The interest and participation of faculty and students indicated a high level of morale. Members of the staff were always in attendance or assisting at concerts, and their support contributed immensely to the success of the music program.

CHAPTER III

THE FLEXIBLE MUSIC PROGRAM AND THE COMMUNITY

Obviously, parents in any community are interested in the school activities of their children. In turn, boys and girls need to feel that they are important to the life of the community. School music activities should serve to express a part of these vitally important interests and needs of community living. If these activities are varied and meaningful, the adult community will respond with enthusiastic support for the music program.

The writer initially observed a rather passive community interest toward the music program, while some other activities, particularly the athletic program, were enthusiastically supported. No doubt this attitude acted as a spring board in the subsequent development and broader implementation of high school music courses.

The secondary school program of music should include those subjects and courses which are approved directly or indirectly, by at least a majority of the people. Final judgment on both the process and product is reserved for the people (8:291).

As a result of this experiment in flexible scheduling, the music program accomplished three things: (1) a real improvement in the music education of the school, (2) greater contribution to the community through varied programs of

quality and interest, and finally, (3) a community expression of real interest and active participation in support of the entire music program in the Goldendale Public Schools.

Specific relations of the school and community. Increased student participation in the various instrumental and vocal music activities served to interest the achievement and needs of the high school to the public. This was expressed by a sharp increase in public attendance of school music programs. The annual spring concert, previously programmed for one particular evening, now had to be scheduled for two consecutive nights in order to accommodate overflowing audiences. This expression of unity resulted in new reactions from the parents themselves. A volunteer fund raising group, known as the "Goldendale Band Parents Club," reorganized as the "Goldendale Music Parents Club," in order to gain a broader perspective of both instrumental and vocal interests and needs. Subsequently, the organization substantially increased its membership, and it strengthened its fund raising assets by a thousand per cent.

The "Goldendale Music Parents Club" supported and completed numerous projects in behalf of the music department. Some of the more outstanding ones were: (1) the purchase of the first set of robes ever obtained by the high school chorus, (2) the financing of additional instrument purchases for the band, (3) promoting and inviting college, university, and

professional musical organizations to perform in the community, (4) making possible an annual spring exchange concert with all expenses paid, and (5) the chaperoning and furnishing of expenses, enabling the pep band to musically participate in four state basketball tournaments.

Moreover, students took an active part in these fund-raising drives. They also arranged and provided programs for many civic affairs and organizations, and participated in dedications, fairs, parades, athletic events, etc. Community organizations demonstrated their gratitude by providing scholarships for exceptional music students. Thus, a real involvement of school and community was realized.

Interest of other communities. In February of 1961, an outline of Goldendale's high school music schedule appeared in the Washington Music Educator journal. Subsequently, numerous inquiries were received from directors of other schools with similar music scheduling problems. Several have recently requested a copy of this study for the purpose of resolving their music scheduling dilemma.

Further interest in the flexible solution was acknowledged in the spring of 1961, in a Letter to the Editor of the Washington Music Educator journal, by W. M. McQueen, Supervisor of Music Education, Commonwealth of Kentucky, who stated in part:

I was particularly interested in the (Goldendale) solution to scheduling problems. . . . Our teachers can schedule combinations as was suggested. . . . We are making every effort to broaden the total program and encourage such combinations as the examples given. . . . Our offerings, statewide, have increased immeasurably (21:44).

An experiment in flexible scheduling of the high school music program in Goldendale was a result of the administration, teaching staff, and a concerned community seeking better ways to teach boys and girls.

CHAPTER IV

SUMMARY

This study attempted to determine how flexible scheduling of the music program within an inflexible six-period day schedule was accomplished in the Goldendale High School. This experiment, designed for this particular high school employing but one music teacher, was accomplished by combining vocal and instrumental music into one regularly scheduled period with an added extension of time. This allowed flexible scheduling of the entire music program.

This study also stressed the importance for the combined cooperation of administration, teaching staff, students and community in seeking solutions to problems in music education. No attempt was made to offer a blanket solution for the many problems in scheduling music, but the study presented one effective way of successfully adopting and implementing a flexible music schedule as an accommodation rather than an innovation in the high school curriculum.

Finally, the study suggested the need for continual improvement and expansion of the music curriculum in an attempt to provide varied and significant musical experiences for as many students as possible.

BIBLIOGRAPHY

BIBLIOGRAPHY

1. Anderson, Lester W. and Lauren A. Van Dyke. School Administration. Boston: Houghton Mifflin Company, 1963. 593 pp.
2. Bent, Ruyard K. and Henry H. Kronenberg. Principles of Secondary Education. New York: McGraw-Hill Book Company, Inc., 1955.
3. Billet, Roy O. Fundamentals of Secondary-School Teaching. Boston: Houghton Mifflin Company, 1940. 671 pp.
4. Billet, Roy O. Teaching in Junior and Senior High Schools. Dubuque, Iowa: Wm. C. Brown Company, 1963, 384 pp.
5. Bodegraven, Paul Van and Harry Robert Wilson. The School Music Conductor. Chicago: Hall and McCready Company, 1942. 164 pp.
6. Christianson, A. Bert. "Instrumental Administration Techniques." Class lecture, Central Washington State College, Ellensburg, Washington, June 17, 1963.
7. Douglass, Harl R. Modern Administration of Secondary Schools. Boston: Ginn and Company, 1954. 601 pp.
8. Edmondson, J. B., Joseph Roemer, and Francis L. Bacon. The Administration of the Modern Secondary School. New York: The Macmillan Company, 1953. 614 pp.
9. Elicker, Paul E. The Administration of Junior and Senior High Schools. New Jersey: Prentice-Hall Inc., 1964. 270 pp.
10. Elicker, Paul E. (ed.) "Music--A Vital Force in Today's Secondary Schools," The Bulletin, 43:2-61, March, 1959, National Association of Secondary School Principals, Washington, D. C.: The Association, 1959.
11. Espy, Herbert G. The Public Secondary School. Boston: Houghton Mifflin Company, 1939. 596 pp.
12. Flaum, Laurence S. The Activity High School. New York: Harper and Brothers, 1953. 417 pp.

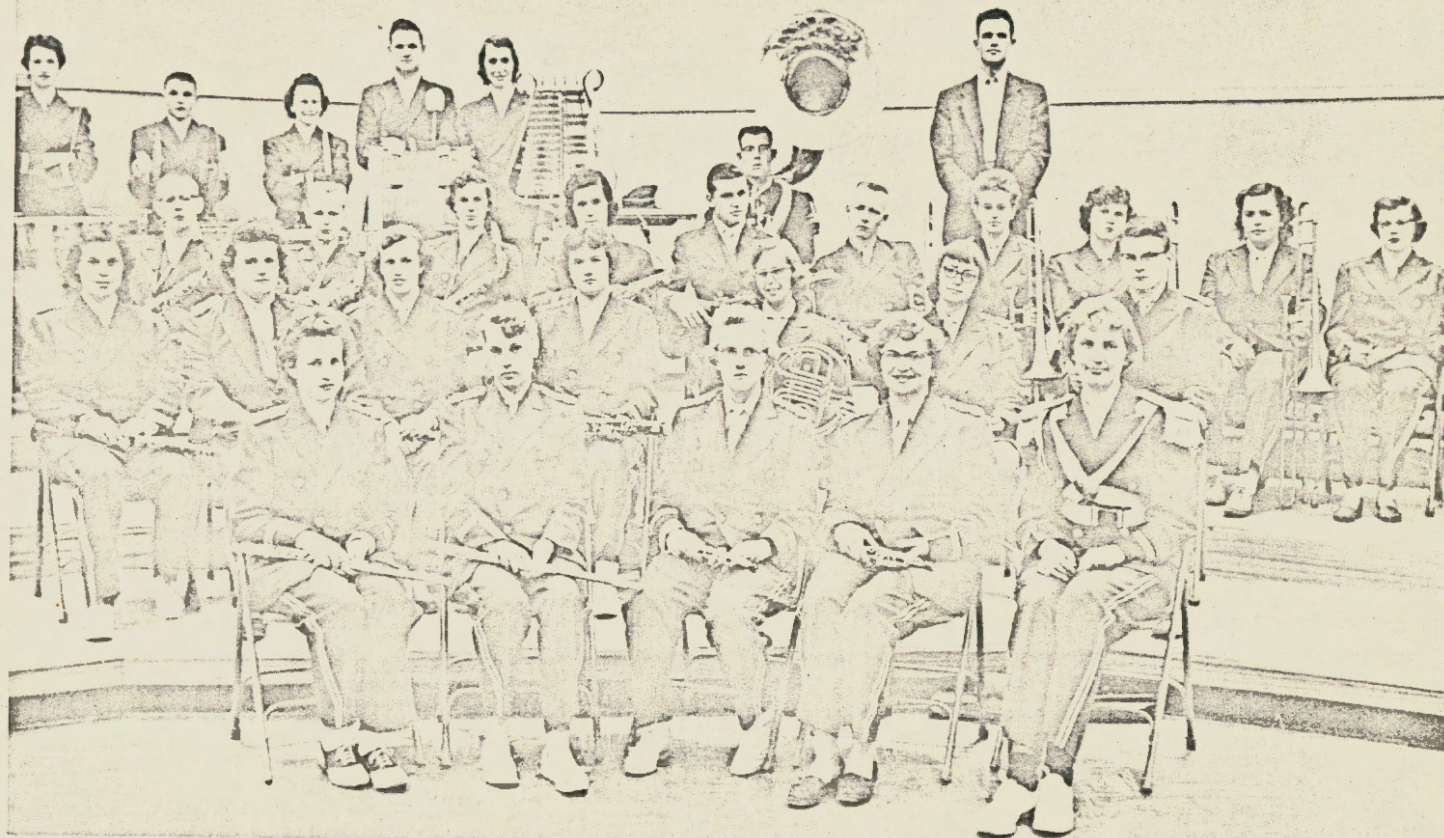
13. Goetting, M. L. Teaching in the Secondary School. New York: Prentice-Hall, Inc., 1942. 519 pp.
14. Hicks, William V. Modern Secondary Education. New York: American Book Company, 1964. 376 pp.
15. Johnston, Edgar G., and Roland Faunce. Student Activities in the Secondary School. New York: The Ronald Press Company, 1952. 369 pp.
16. Kilzer, Louie R., Harold H. Stephenson and Orville H. Norberg. Allied Activities in the Secondary School. New York: Harper and Brothers, 1956. 357 pp.
17. Klausmeier, Herbert J. Principles and Practices of Secondary School Teaching. New York: Harper and Brothers, 1953. 251 pp.
18. Langfitt, R. Emerson, Frank W. Cyr and William N. Newson. The Small High School at Work. New York: American Book Company, 1936. 660 pp.
19. Lawler, Vanett (ed.) "The Function of Music in the Secondary-School Curriculum," The Bulletin, 36:1-57, November, 1952, National Association of Secondary-School Principals, Washington, D. C.: The Association, 1952.
20. McCann, Lloyd E., and Rudyard K. Bent. Administration of Secondary Schools. New York: McGraw-Hill Book Company, Inc., 1960.
21. McQueen, W. M. "Editor's Mailbox," Washington Music Educator, 6:44, April, 1961.
22. Norberg, H. Orville, James M. Bradfield and William C. Odell. Secondary School Teaching. New York: The Macmillan Company, 1962. 401 pp.
23. Odell, Charles Watters. The Secondary School. Champaign, Ill.: The Gerrard Press, 1939. 606 pp.
24. Samford, Clarence D. Secondary Education. Dubuque, Iowa: Wm. C. Brown Company, 1963. 324 pp.
25. Uusitalo, J. Russell. "The Superintendent's Point of View Concerning the High School Music Program in the Public Schools of Washington State." Unpublished Master's thesis, Central Washington State College, Ellensburg, Wn., 1958.

26. Weber, William R. "Voices and Instruments," Century Recording Service. Grandview, Wn., 1964.
27. Whitner, Mary Elizabeth (ed.) "Malcolm Solves Schedule," Washington Music Educator, 6:57, 64, February, 1961.

APPENDIX

APPENDIX A.
1958-1959 SCHEDULE
GOLDENDALE HIGH SCHOOL

	1	2	3	4	5	6
Instructor	8:50-9:45	9:50-10:45	10:50-11:50	12:40-1:35	1:40-2:35	2:40-3:35
Beeks	World Hist.	Psychology	World Hist.	World Hist.	Speech	
Bond	Adv. Math.		Physics	Chemistry	Study Hall	Chemistry
Erland	Algebra	Shop II	Shop I	Shop I	Adv. Shop	
Foth	Typing I	Cons. Econ.	Typing II	Shorthand	Typing	Bookkeeping
Garner	Spanish I	French I	French II		French I	English II
Gronewald	Ag. III-IV	Ag. II			Ag. I	Metal Shop
Hitter	Biology	Study Hall		Biology	PE-Safety	PE-Health
Jensen	Home Ec. III	Home Ec. I	Home Ec. I	Study Hall		Home Ec. II
Larsen	English IV	English IV	Government	English IV		English IV
Malcolm	Band	Art	Chorus	Elem. Music	Elem. Music	Elem. Music
Milam	English III	Library	English III	Library	English III	Library
Mitchell	English I	English I	Journalism	English II	English II	
Murdock				U.S. Hist.	PE-Safety	PE-Health
Randall	Study Hall	Gen. Math.	Wld. Geog.		Algebra II	Geometry
Wilkerson		U.S. Hist.	Study Hall	Wash. Hist.	Wld. Geog.	U.S. Hist.



APPENDIX B.

1958-1959 GOLDENDALE HIGH SCHOOL BAND

(28 Members)



APPENDIX C.

1958-1959 GOLDENDALE HIGH SCHOOL CHORUS

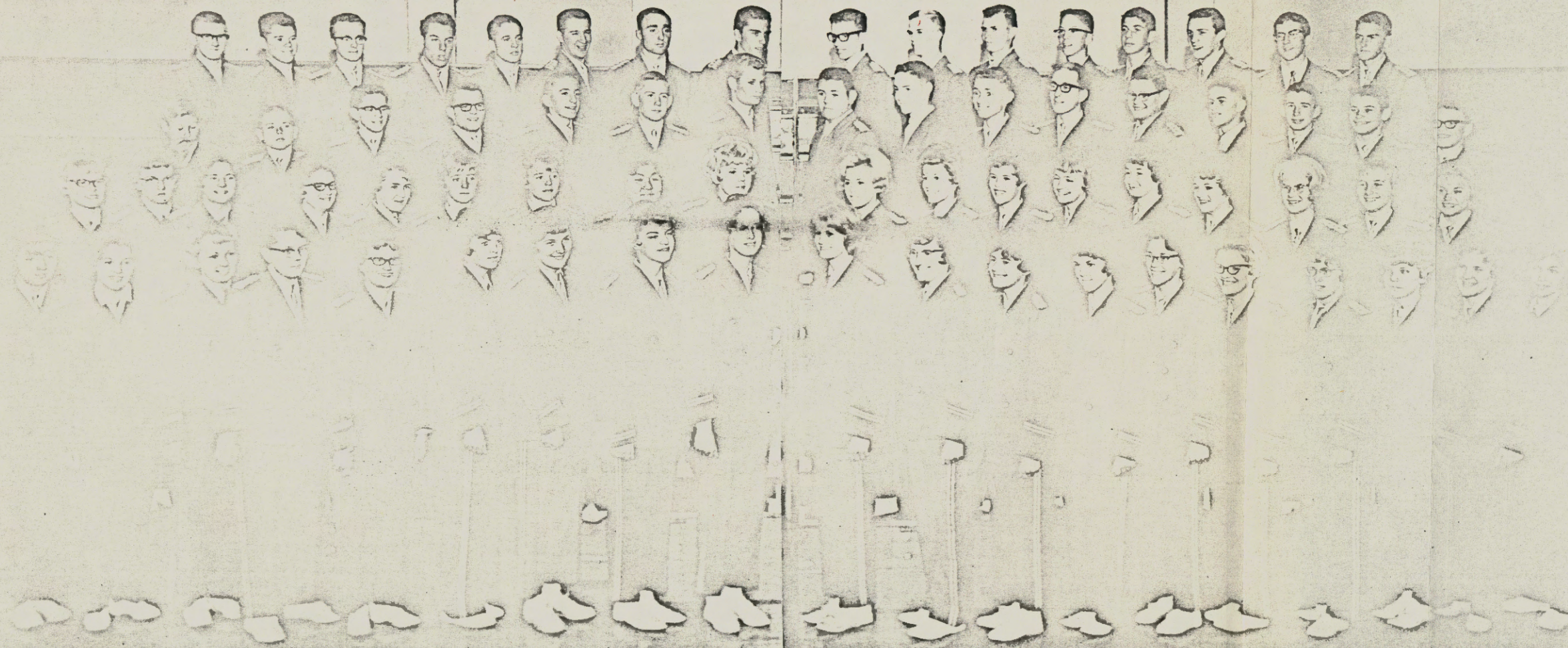
(35 Members)

APPENDIX D.

1963-1964 SCHEDULE

GOLDENDALE HIGH SCHOOL

	1	2	3	4	5	6
Instructor	8:50-9:45	9:50-10:45	10:50-11:50	12:40-1:35	1:40-2:35	2:40-3:35
Ballard		U.S. History	U.S. History	U.S. History	PE & Safety	PE & Safety
Beeks	Hist. of Lit.	Speech-Psych.		Speech-Psych.	Study Hall	World Hist.
Bond O.	Algebra	Physics	Audio-Visual	Adv. Math.	Audio-Visual	Chemistry
Donney	World Hist.	Study Hall	World Hist.	World Prob.	Government	
Drland	Adv. Shop	Shop I	Gen. Math.	Study Hall	Shop II	Shop I
Foth	Bookkeeping	Shorthand	Typing I	Cons. Econ.	Typing II	Typing I
Gerner	French I	Spanish I	French II		Spanish II	Study Hall
Gronewald	Ag. III-IV	Ag III-IV	Metal Shop	Ag II		Ag I
Harris	English I		English I	English I	English I	English III
Hitter	PE & Health	PE & Health	Study Hall	Gen. Math.	Guidance	Guidance
Bond A.	Home Ec. II	Home Ec. II	Home Ec. I	Home Ec. I	Home Ec. IV	Home Ec. III
Ladiges		PE & Health	PE & Health	World Hist.	PE & Safety	PE & Safety
Linden	English II	English II	Debate	English II	Psychology	
Logan	Biology	Algebra		Biology	Biology	Study Hall
Malcolm	Elem. Music	Art-Art Hist.	"A" Band & Chorus	Elem. Music	"B" Band & Chorus	Elem. Music
Miller	Elem. Library	Elem. Library	Elem. Library	E.S. Library	H.S. Library	E.S. Library
Mitchell	English IV	English III	Reading		English III	English IV
Randall	Algebra	Geometry		Geometry	World Hist.	World Geog.



APPENDIX E.

1963-1964 GOLDENDALE HIGH SCHOOL BAND

(70 Member)



APPENDIX F.

1963-1964 GOLDENDALE HIGH SCHOOL CHORUS

(98 Members)



Established 1879

C. E. and Eleanor May, publishers

Official newspaper of Goldendale and Klickitat County.
Published every Thursday at Goldendale, Wash. Entered
as second class mail under Act of Congress, Mar. 3, 1879.

Real Value Here

Our enjoyment of the High School music festival of last weekend brought several thoughts to the fore: 1) The audience greatly appreciated the entertainment afforded by splendid music and the interesting variety show; 2) the performers obviously were gratified at this opportunity for self-expression; 3) likewise they quite obviously demonstrated a hidden maturity in the performance of their craft.

Many things could be said of the excellence of their work, which merely would echo the official plaudits they recently received from the experts at Sunnyside. But perhaps the best thing we can say is we are deeply grateful the school is able to help them develop their God-given talents to such a degree, to assist them to the discovery of dignity and self-esteem in the exercise of those talents.

Our school has a fine musical training system. The proof is not in the excellent musical techniques displayed; it is in the clearly-seen confidence of the 160 participants, in their realization of the worth of their achievement, in their dawning of creative power.
